ヤング・フランケンシュタイン

■STAFF

Producer ..... MICHAEL GRUSKOFF
Director ..... MEL BROOKS
Screenplay by ..... GENE WILDER and MEL BROOKS
Based on the Characters in the novel "Frankenstein" by ..... MARY SHELLEY
Director of Photography ..... GERALD HIRSCHFELD
Music Composed and Conducted by ..... JOHN MORRIS
Orchestrations ..... JONATHAN TUNICK
Violin Solo by ..... GERALD VINCI
Film Editor ..... JOHN HOWARD
Production Disigner ..... DALE HENNESY
Set Decorator ..... BOB DE VESTEL
Makeup Artist ..... WILLIAM TUTTLE
Costume Designer ..... DOROTHY JEAKINS
Sound Editor ..... DON HALL
Special Effects ..... HENRY MILLER and HAL MILLAR

■CAST

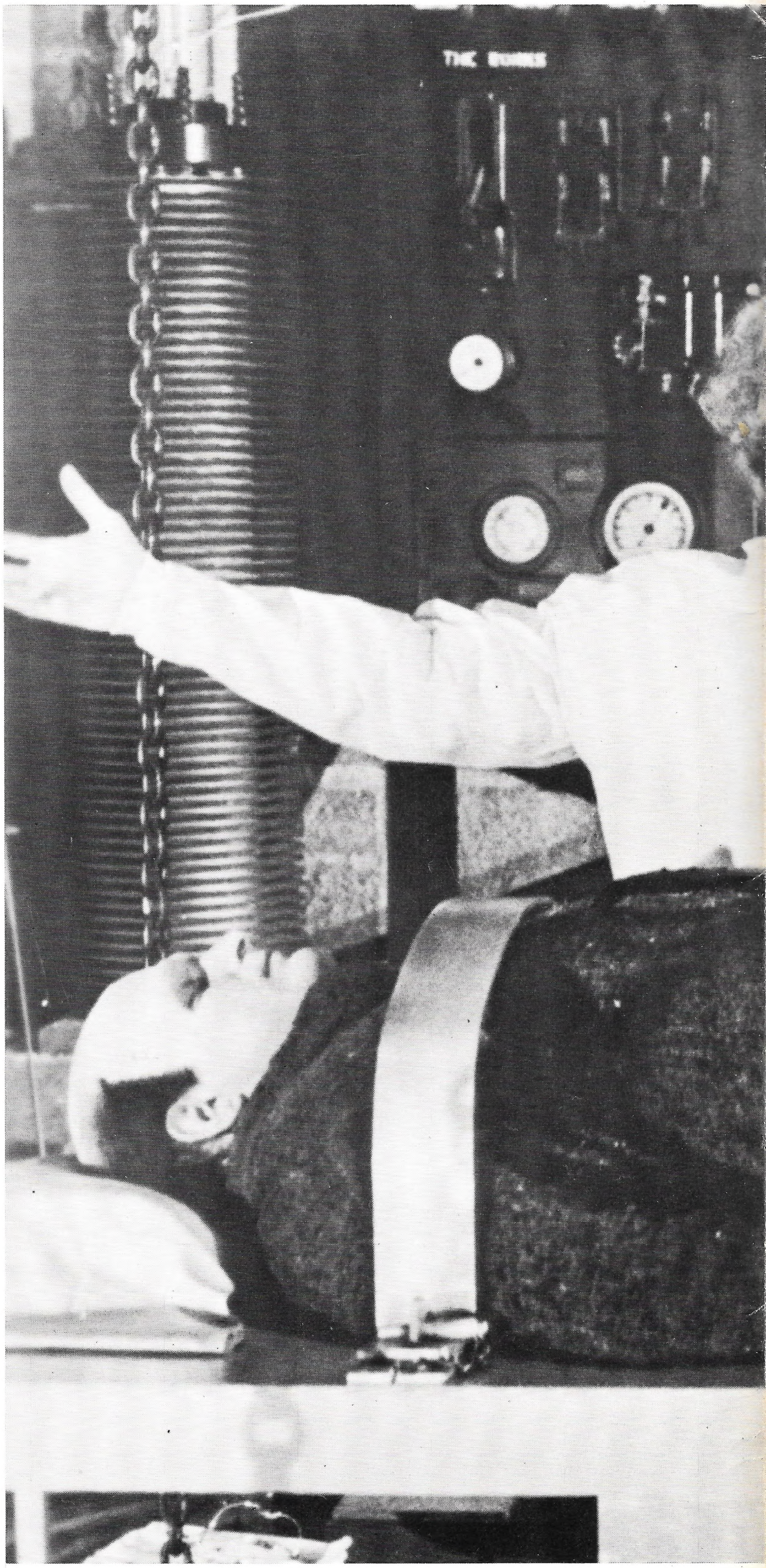
Dr. Frankenstein ..... GENE WILDER
Monster ..... PETER BOYLE
Igor ..... MARTY FELDMAN
Elizabeth ..... MADELINE KAHN
Frau Blucher ..... CLORIS LEACHMAN
Inga ..... TERI GARR
Inspector Kemp ..... KENNETH MARS
Herr Falkstein ..... RICHARD HAYDN
Mr. Hilltop ..... LIAM DUNN
Medical Student ..... DANNY GOLDMAN
Blindman ..... GENE HACKMAN

■スタッフ

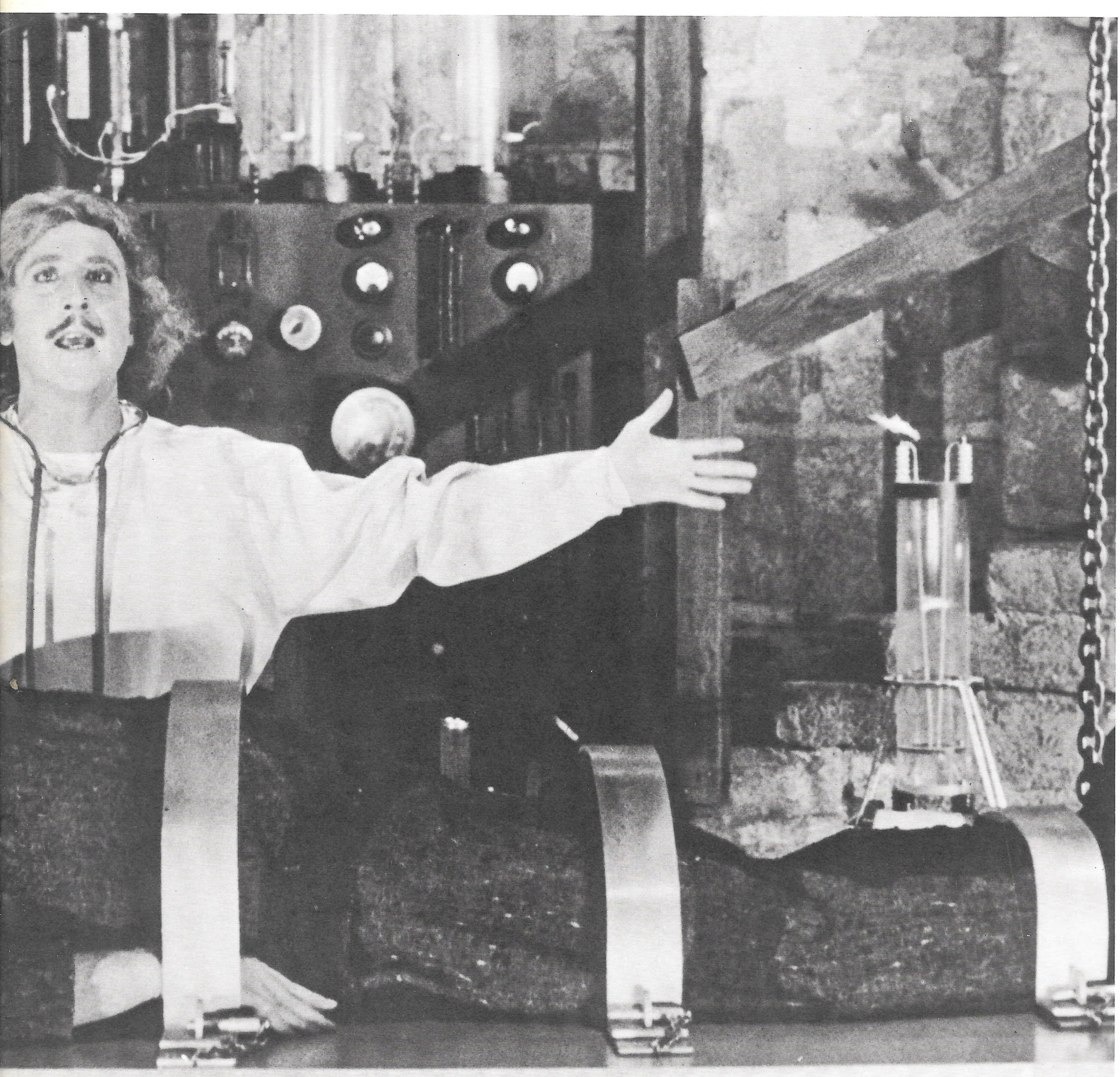
製　　作……マイケル・グラスコフ
監　　督……メル・ブルックス
脚　　本……ジーン・ワイルダー
　　……メル・ブルックス
原　　作……メリー・シェリーの小説「フランケンシュタイン」より
撮影監督……ジェラルド・ハーシフェルド
作曲・指揮……ジョン・モリス
編　　曲……ジョナサン・タニック
バイオリン・ソロ……ジェラルド・ビンチ
編　　集……ジョン・ハワード
美　　術……デイル・ヘネシー
セ ッ ト……ボブ・デ・ベステル
メーキャップ……ウィリアム・タトル
衣裳デザイン……ドロシー・ジェキンズ
サウンド編集……ドン・ホール
特殊効果……ヘンリー・ミラー
　　……ハル・ミラー

■キャスト

フランケンシュタイン博士……ジーン・ワイルダー
モンスター……ピーター・ボイル
アイゴール……マーティ・フェルドマン
エリザベス……マドライン・カーン
フラウ・ブリュッハー……クロリス・リーチマン
インガ……テリー・ガー
ケンプ警部……ケネス・マース
ファルクスタイン氏……リチャード・ヘイドン
盲人……ジーン・ハックマン



ヤング・フランケンシュタイン



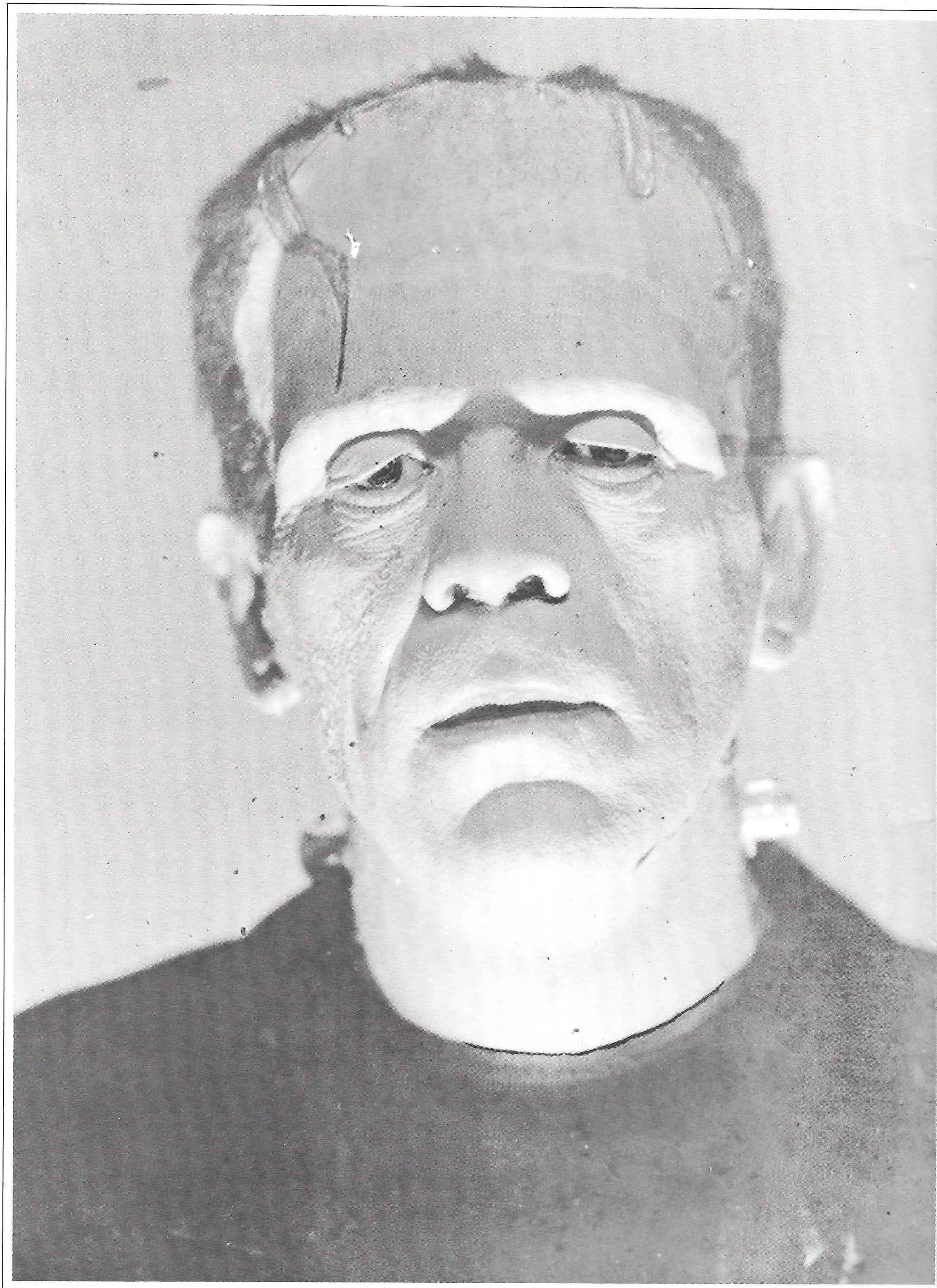


Photo from "Bride of Frankenstein" (1935)

From Frankenstein With Love

Director Mel Brooks has said that he made "Young Frankenstein" to pay homage to the Frankenstein films he was obsessed with as a boy. To enjoy this film even more, it's a good idea to have some knowledge about Frankenstein films.

★First of all, Frankenstein is the name of the doctor who created the monster, and the monster has no name and is simply called the Monster. The author of this horror story was a British female writer named Mary Shelley, who was 21 years old at the time, and wrote the story about 150 years ago.

★Since its first film in America in 1910, at least 30 versions have been made. However, the most famous of these is "Frankenstein," produced by Universal Pictures in 1931. When we think of Frankenstein's monster, we immediately think of a grotesque creature with a wooden wedge driven through its neck and dead eyes, played by Boris Karloff, "Frankenstein" quickly became the number one horror movie. The story is basically the same as this one, with a doctor trying to revive a corpse by stuffing a brain into it, but his assistant drops the normal brain and brings in an abnormal one instead, which turns it into a monster.

★Since "Frankenstein" was a hit, Universal made "The Bride of Frankenstein" (1935) and "The Resurrection of Frankenstein" (1939), starring the same Boris Karloff. Then, with Lon Chaney Jr. in the lead role, "The Ghost of Frankenstein" (1941), and other stories were made in which Frankenstein co-starred with monsters such as Dracula and the Wolf Man. In the 1950s, stories began to be made in Britain, but these had a completely different image. The latest film, "The Devil's Guts," was also a Frankenstein story.

★However, "Young Frankenstein" does not only incorporate elements from the Frankenstein story. Transylvania, where the doctor's mansion is located, is the home of the vampire Dracula, and the protagonist can hear the howling of a werewolf on his way to the mansion.

★The laboratory is the most similar to the original "Frankenstein" film, and that's because it uses the same props that were used in the 1931 film and have been preserved to this day. The mansion was built on Fox Studios, but the cemetery where the bodies are exhumed is an MGM outdoor set, the place where Greer Garson was married in "Mrs. Miniver," the train station is the set from "Journey of the Heart," and the mountain path where the villagers crowd into the mansion is the set from "The Brothers Grimm." Sets that will be familiar to movie fans are also used.

Story

Seventeen years after the death of the famous Dr. Beaufort Frankenstein, his family members retrieved his will from his coffin in the basement of a Transylvanian castle. In his will, Beaufort's son, Victor, wrote that he had created a monster and tarnished the family name, and that he would leave his estate to his great-grandson, Frederick (Gene Wilder).

Frederick is a famous brain surgeon and lecturer at a medical school in Baltimore, USA, who hopes to restore the honor of the fallen Frankenstein family.

One day, Falstein, an emissary of the Frankenstein family, travels all the way to Baltimore to meet Frederick and explain his purpose. According to his great-grandfather's will, Frederick must inherit the family estate. However, Frederick wanted to stay in America. He also had a fiancée named Elizabeth (Madeleine Kahn). However, he was eventually persuaded by Falstein to go to Transvania.

When Frederick arrives at the Transylvania Station, he is greeted by Igor (Marty Feldman), the housekeeper of the Frankenstein family, who are also the elderly housekeeper Frau Blücher and the maid Inga.

That night, Frederick had a nightmare. Inga heard his screams and rushed to his side. The two then heard a mysterious tune playing on a violin coming from nowhere. They also discovered, by chance, that there was a path leading from the bedroom to the basement. Driven by curiosity, they followed the sound of the violin down to the basement, where they found the violin and a half-smoked cigar lying there.

Frederick read the records of his grandfather Victor's experiments in creating the monsters. At first, he read them with contempt, but soon began to want to try the same experiment himself. To do so, he first needed the Giant's body. Learning that the Giant had been executed and buried in the churchyard, Frederick and his servants, Igor, secretly exhumed the Giant's body in the middle of the night and brought it to the mansion. Next, he needed a brain to place inside the corpse's skull, and it had to come from someone who had a brilliant mind in life. Learning

that a suitable brain was being stored in a certain laboratory, Frederick had Igor steal it. However, Igor made a terrible mistake and ended up stealing the brain of a psychopath.

After completing the operation to place the stolen brain inside the giant's skull, he attempted a bizarre experiment in which he used a large, complex mechanical device to capture lightning from the sky and pass it through the giant's brain. However, the experiment was a complete failure. The giant did not revive as recorded. Frederick was disappointed. However, that night while eating dinner, he noticed a strange, growling voice coming from the basement. It was the voice of the giant whose experiment was supposed to have failed. The monster had regained its breath.

The monster, displaying its inherent paranormal powers, grabbed Frederick and tried to kill him. Igor, who happened to be there, was given by Frederick an order to inject a sedative into the monster, putting it to sleep, and then strapped it to the operating table with iron belts. However, Frau Blücher had secretly released the monster, and when Frederick reprimanded her, she confessed for the first time that she had been in love with Victor Frankenstein when they were young, and that the monster was a joint creation of the two of them. Frederick then heard the sound of a violin on the night he arrived at the mansion, and discovered that it was played by Frau Blücher. The tune was a Transylvanian lullaby, a favorite of the previous monster.

Now free, the monster escapes the mansion. Wandering, he enters the home of a blind man (Gene Hackman). The blind man welcomes the monster and tries to treat him kindly, but the monster escapes again and goes missing. Frederick realizes that the monster he created also likes the tune of a Transylvanian lullaby, so he lures the monster in with the tune of a Transylvanian lullaby, captures it, takes it back to the mansion, and locks it in his laboratory. Frederick says that the monster is dangerous and cannot be kept alive any longer, but Frau Blücher objects and threatens Frederick with a gun.

Meanwhile, Frederick learns from the records that the owner of the monster's brain is a man who is easily persuaded by flattery, and he skillfully wins over the monster. The monster becomes attached to Frederick.

After Frederick completely tamed the monster, he took it to Bucharest to present the results of his experiment to the academic community. The academic presentation was held at a theater, and many scholars and dignitaries gathered.

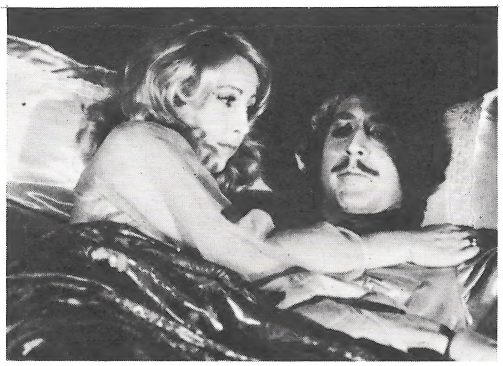
Frederick, who was on stage with the Monster, announced the results of the experiment. As part of the entertainment, the Monster was dancing to Frederick's song when suddenly one of the lights shorted out and discharged electricity. The surprised Monster stood there in shock, and the audience heckled him. The Monster then became angry and started to rampage, jumping into the audience seats, but was captured by the police and sent to a holding cell. However, the guards again made fun of him, and he started to rampage again, running out of the cell.

Around that time, Frederick's fiancée, Elizabeth, arrives from America. Frederick is delighted and tries to approach her, but she still keeps him at arm's length.

Meanwhile, the villagers, led by Inspector Kemp, storm into Frederick's mansion, intending to kill Frederick and the monster. While Frederick desperately tries to prevent this, Elizabeth is kidnapped by the monster and disappears into the forest, screaming.

In the forest, the monster made love to Elizabeth. This happened seven times, and she was completely captivated. Meanwhile, Frederick, in an attempt to save Elizabeth from peril, once again used his violin to lure the monster back to the mansion, where he captured it and attempted to perform surgery to calm its violent behavior, but was too late. At that moment, the villagers stormed into the mansion. Suddenly, the monster, who had been mute until then, began to speak for the first time.

What did the monster say? The story develops into an unexpected ending...



Explanation

The story of Frankenstein is quite scary, isn't it? This film has been praised for being the funniest and most hilarious film of recent times. It is a masterpiece comedy that revives the old-fashioned subject of Frankenstein, the number one horror film, with a humorous twist that perfectly suits the current pace and trends of today - it has been dubbed a "crazy comedy." It has been a huge hit not only in the United States but also in Paris and London, and is popular with young people around the world, rivaling the blockbuster horror movies.

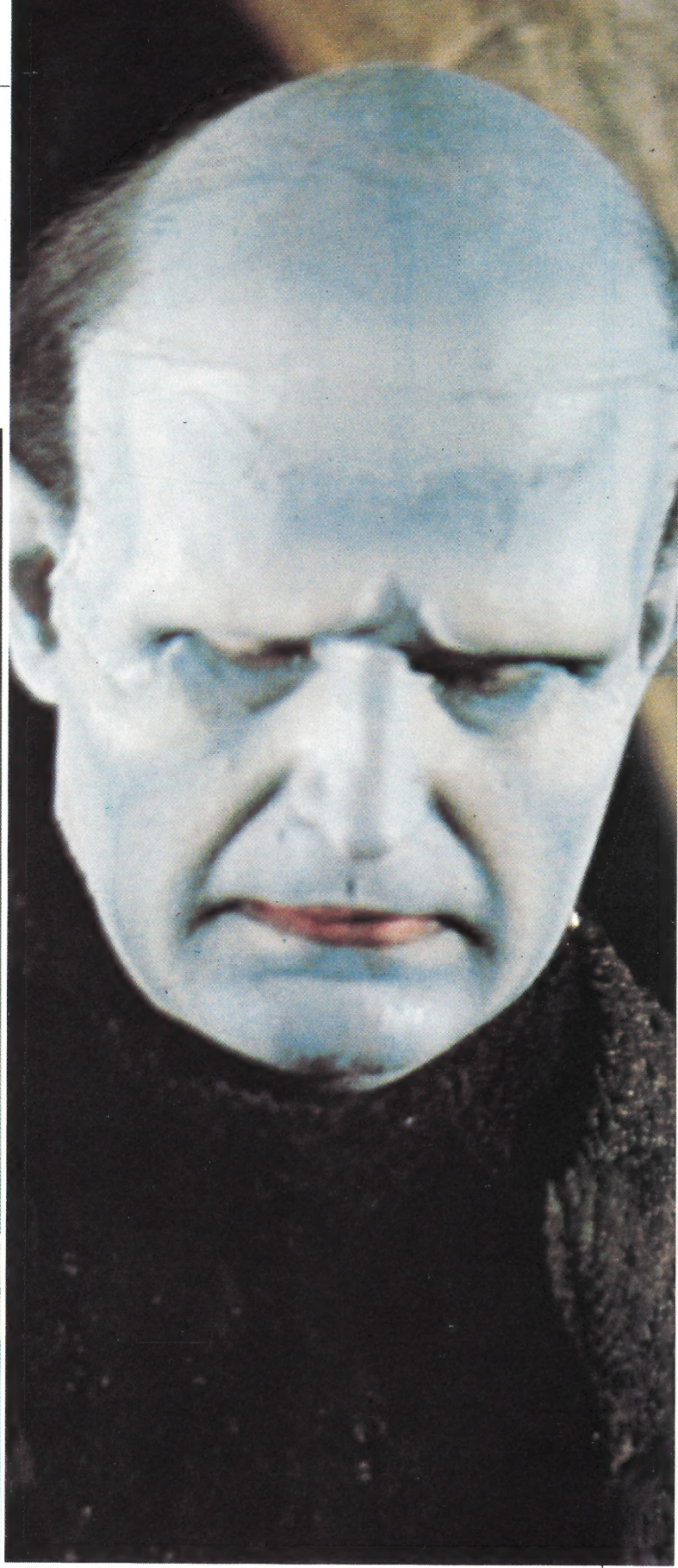
Writer-director Mel Brooks is a talented writer who began writing comedy scripts for television, but after moving into film he won an Academy Award for Best Original Screenplay for "The Producers." His 1974 comedy adaptation of a Western, "Blazing Saddles," was also a huge hit. He is now one of the most highly-regarded directors in American film, and has been featured in numerous magazines, including Playboy and Newsweek.

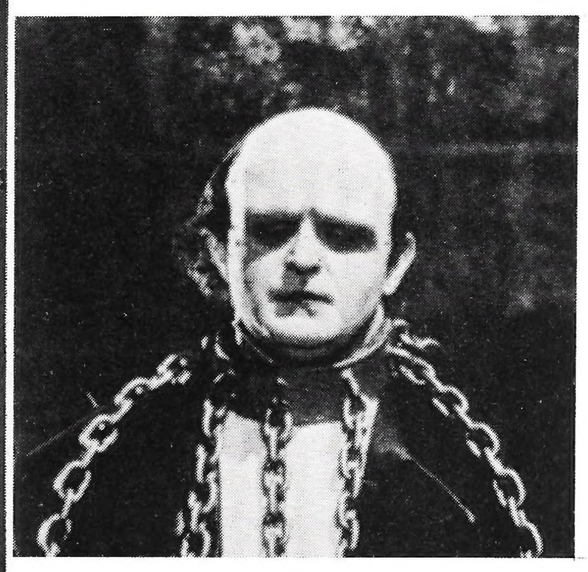
Gene Wilder, who plays Dr. Frankenstein, is an actor who has teamed up with Mel Brooks to become a popular actor, and recently played a major role in "The Little Prince." He seems to be enthusiastic about writing the script with Brooks. The monster is played by Peter Boyle, who appeared in "Joe." The film will feature London TV comedy star Marty Feldman, Madeline Kahn, who was nominated for an Academy Award last year for her role in "Blazing Saddles," actress Cloris Leachman from "Shoot For Tomorrow!" and "The Last Show" (Oscar winner), Teri Garr, who started out on TV and appeared in "The Conversation," and Kenneth Mars, who played the sheriff recruiting Butch and Sundance in "Shoot for Tomorrow!," and "Parallax View."

The film also stars actors such as Mars, all of whom are talented performers, and they create some strange and hilarious collaborations. Another topic of conversation is that Gene Hackman from "The French Connection" makes a special appearance in a clever disguise. Can you spot his disguise?

The musical director is John Morris of "Blazing Saddles," who includes many familiar songs such as "Puttin' on the Ritz," "I Ain't Got Nobody," and "The Sweet Mystery of Life." Brooks himself also demonstrates his versatility by writing a song called "Roll in the Hay." The film is produced by Michael Gruskoff of "The Last Show."

(Running time ◆ 1 hour 47 minutes)





A Bizarre, Outlandish and Erotic Horror Film

Masakatsu Sonozaki (Film Critic)

When I watch a movie, I try to watch it with as little prior knowledge as possible. This is because if I have a bad background, I tend to have strange expectations and imagine the drama's progression in the way I want it to. And when those expectations and imaginations turn out to be wrong, I end up more disappointed than necessary.

Due to the nature of my job, I watch all kinds of movies almost every day. Therefore, I can create a certain image of a movie in my head just from the title and the names of the director and actors. In that sense, I must confess that at first, I wasn't particularly interested in "Young Frankenstein," simply because the name "Frankenstein" sounded like the first American movie made in 1910 (Meiji 43).

I have seen the famous Frankenstein monster played by the great Karloff since the beginning of the Showa era, and since Karloff's performance as the monster was the deciding factor and established his reputation worldwide, it certainly felt like it was too late to see him again.

For these reasons, when I received notice of the first preview, I didn't go to "Young Frankenstein," partly because I had to see another film that day at that time. Then, more than two months after that first preview, I went to see it without any prior knowledge and with a light heart—which means I was somewhat foolish—and was amazed. I was ecstatic, moved, impressed, and even laughed heartily. Ashamed of my ignorance, I felt like bowing deeply and apologizing to director Mel Brooks and the entire cast and crew for my strangely avoiding this wonderful work based on a biased preconception based solely on the title.

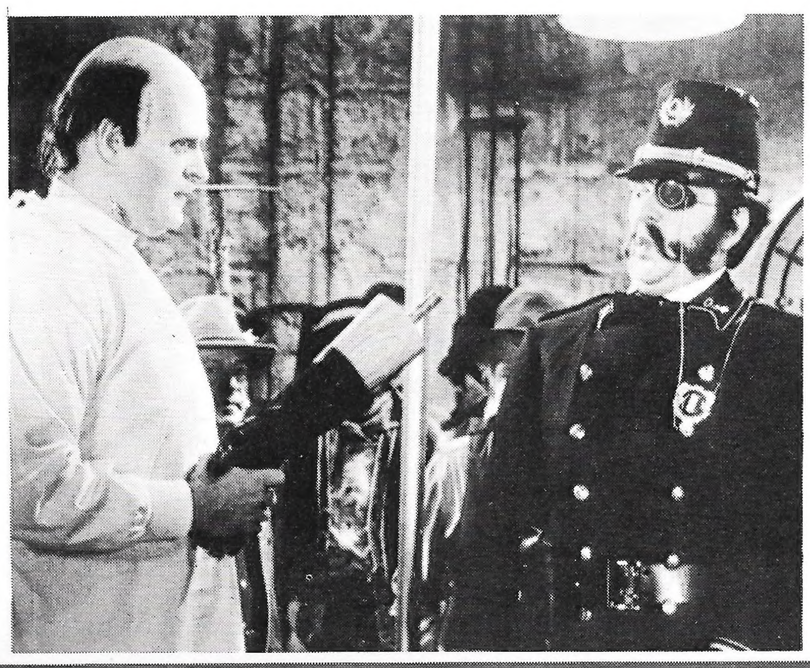
In fact, I could never have imagined that such an unusual comedy could emerge from such an ordinary title. I've been in this world for quite some time, and frankly, this was just a coincidence. While the exact opposite does happen from time to time, I wouldn't mind a coincidence like this happening again and again. However, since I'm in business, I can easily go see it on the date of one of the preview screenings, but I can't help but feel a bit uneasy about whether the general audience will be able to attract viewers with just this ordinary title.

Since the original title was used as the Japanese title, it can't be helped, but I thought that if they had called it something like the currently popular "Strange and Strange Frankenstein," it might give people a better idea of the content, but it would sound too copycat and, more importantly, too long and unfocused, so it wouldn't work. I guess I'll leave it to the experts at the film company.

So, is "Young Frankenstein" a horror film or a comedy? It's certainly a clever mix of both that gave birth to this bizarre film. To put it more bluntly, it could even be said to be a film of an entirely new genre. The drama begins with the gentle ringing of an old-fashioned grandfather clock striking midnight, echoing throughout the mansion amid John Morris's majestic music. Who could have predicted that such a gloomy, eerie atmosphere would unfold into one hilarious, bizarre scene after another, leaving us with a sigh of relief?

When the lid of the ancestral coffin placed underground was opened, accompanied by an unusual sound, and the terrifying face of the skeletal remains was suddenly revealed, causing the audience to scream in horror, I still thought it was a rather banal technique. However, when the scene suddenly changed to that of a difficult university lecture on brain surgery, I was suddenly forced to change my mind.

When a student asks a question and says, "Mr. Frankenstein," the teacher denies it, saying, "My name is Fronkonstin, not Frankenstein," and the film's progression takes a completely different turn. Then, the scene shifts to one where his is



bidding a brief farewell to his fiancée, Elizabeth, at the train station, and I was captivated. I was glued to the screen. Madeleine Kahn's sensual and flexible performance as Elizabeth leaves a lasting impression. After teasing him for a long time by telling her that she can't kiss him on the lips because she's going to a party, and that she can't hug him because it would ruin her hairstyle, she performs a lengthy and intense portrayal of the pain of their separation. As the train departs, the smoke lingers, and the teacher blows a kiss to her, choking on the smoke, which is both hilarious and awkward. I couldn't help but groan, "Director Brooks, you've done a great job!" at the time.

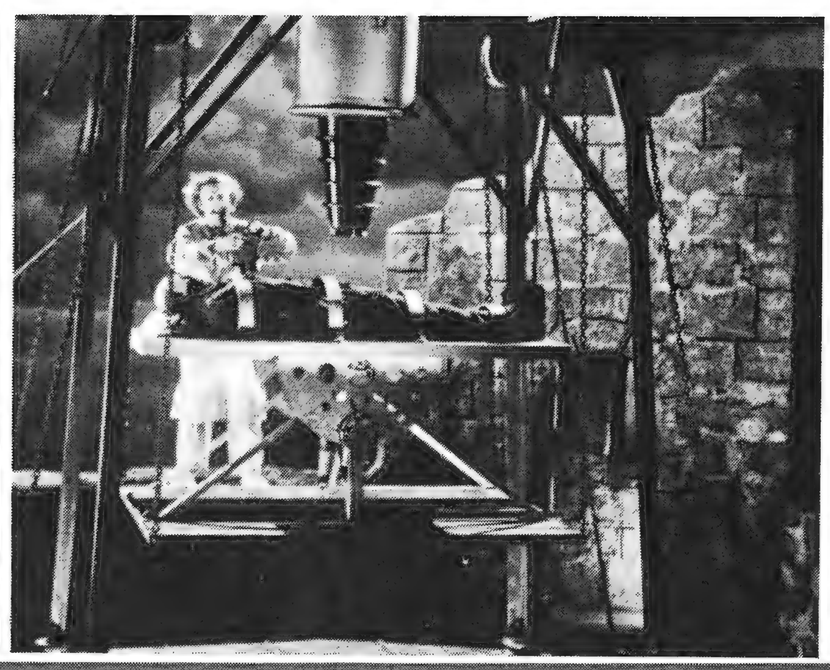
The gag where the hunchbacked servant who greets Dr. Frederick at Transylvania Station replies that he's actually Aigor when he's called Igor feels somewhat similar to the first Fronkonstin scene. However, the gag in which, upon arriving at the old mansion, the housekeeper introduces herself as Mrs. Blücher, and the horses pulling the carriage he's just arrived in immediately kick up their front legs and neigh in unison, is probably a first. After that, whenever the name Blücher is mentioned, even if it's whispered softly in the room, the horses pick it up like radio waves, and their neighing echoes through the room, though they can't see her. I never figured out what this meant, but it could mean that the previous or previous generations of horses were terrified by the terrifying old housekeeper Blücher, who was said to have had a special relationship with Victor Frankenstein, the man who created the monster. So perhaps the spell "Blücher" is enough to frighten them. That's up to the viewer's interpretation.

When Inspector Kemp, suspicious of seeing Frederick and his servant Igor carrying a corpse, bends his prosthetic arm, making a loud metallic noise, which is reminiscent of old, somewhat slapstick techniques, I think this will surely be well-received by young audiences unfamiliar with the silent era's classic comedy shorts that made people laugh with just their shapes and movements. Incidentally, there's a scene in which the prosthetic arm shifts to the other hand, though you'd have to look closely to notice. The lump on the monstrous servant Igor's shoulder occasionally shifts from left to right, leading to a line in which his master Frederick exclaims in surprise, "I thought your lump was on the left side?" This shows that the shifting of the prosthetic arm is, of course, a deliberate gag.

Another example is when, at an academic presentation at the theater, Frederick, after stepping gracefully with the tamed monster, takes a sugar cube from his pocket and tosses it into the standing monster's mouth as soon as he finishes. This is a common tactic used by beast tamer's to reward a beast that has successfully performed a trick. It was amusing to see the monster treated like a wild animal, and although it only happened once on screen, I couldn't help but roar a second time, saying, "Don't do it here!"

There were countless other laughs, but what a powerful eroticism this horror film also contained. When Frederick says "Elevate me" in the lab, his female assistant Inga, who seems to have misunderstood something, asks back with a confused look, "Right here?" You get the sense, right?! Also, while being violated by the monster, his fiancee Elizabeth sings in a seductive soprano voice about "feeling like I'm ascending to heaven," and at the end, it overlaps with Inga's singing, and at the end, it sounds like "bigger is better." Was it just me being jealous?

I would like to emphasize that the monochrome standard edition, which is rare these days, was actually quite effective for this film, as it matched well with the reproduction of an old-fashioned atmosphere.



Freshly Dead

A World of Kindness And Modern Humor

Arihiro Hasumi (Film Critic)

I fell in love with this movie so much that I've seen it four times. Every time I watch it, I discover something funny that I hadn't noticed before, so it never gets boring.

The first three times I saw it, I was in a screening room with critics and journalists, but the fourth time was a preview held in an auditorium by Fox's publicity department for monitoring purposes. The audience knew next to nothing about the film, yet they laughed a lot. However, the parts they laughed at were somewhat different from the parts the experts laughed at in the screening room. This, too, was an interesting discovery.

Film experts are more pleased with the film as a parody. It's a hilarious, brilliant parody of the famous "Frankenstein," starring Boris Karloff. Not only does it feature "Frankenstein," but it also features Dracula's homeland, Transylvania, the howling of a werewolf, and characters like Igor (who himself is called Aigor) and the police chief, among others.

In fact, director Mel Brooks loves parodies, and his previous film, "Blazing Saddles," parodies early westerns, with Madeline Kahn impersonating Marlene Dietrich. "Young Frankenstein" also features the tap-dancing number "Puttin' on the Ritz," a familiar theme from musicals of the 1930s and 1940s.

However, this kind of humor is not apparent to young audiences. What made them laugh at the preview was something else entirely. For example, when Igor, the assistant, is flying towards lightning on the roof of the laboratory to get electricity, the doctor shouts from below, "Come down quickly!", and when the doctor looks to the side, he sees Igor already there. It's a speed that is completely unrealistic.

Igor is the funniest character in the film, but he has a hump on his right shoulder. However, in one scene, the hump moves to his left shoulder! The lines here are funny enough, but the police chief's prosthetic right hand also changes to his left hand for just a moment, which is a bit strange.

There are countless examples, but the bottom line

is that scenes like these are what make young audiences roar with laughter. To put it in extreme terms, this is surrealist laughter. In modern terms, it could be called nonsensical laughter or crazy humor. It is different from the humor that is intertwined with human feelings in the style of "Otoko wa Tsurai yo," but rather humor that is devoid of logic or explanation. As evidenced by TV's "It's 8 o'clock, everyone gather together" or the hugely popular nonsense quiz shows, perhaps laughter has finally regained its original form by becoming surrealistic.

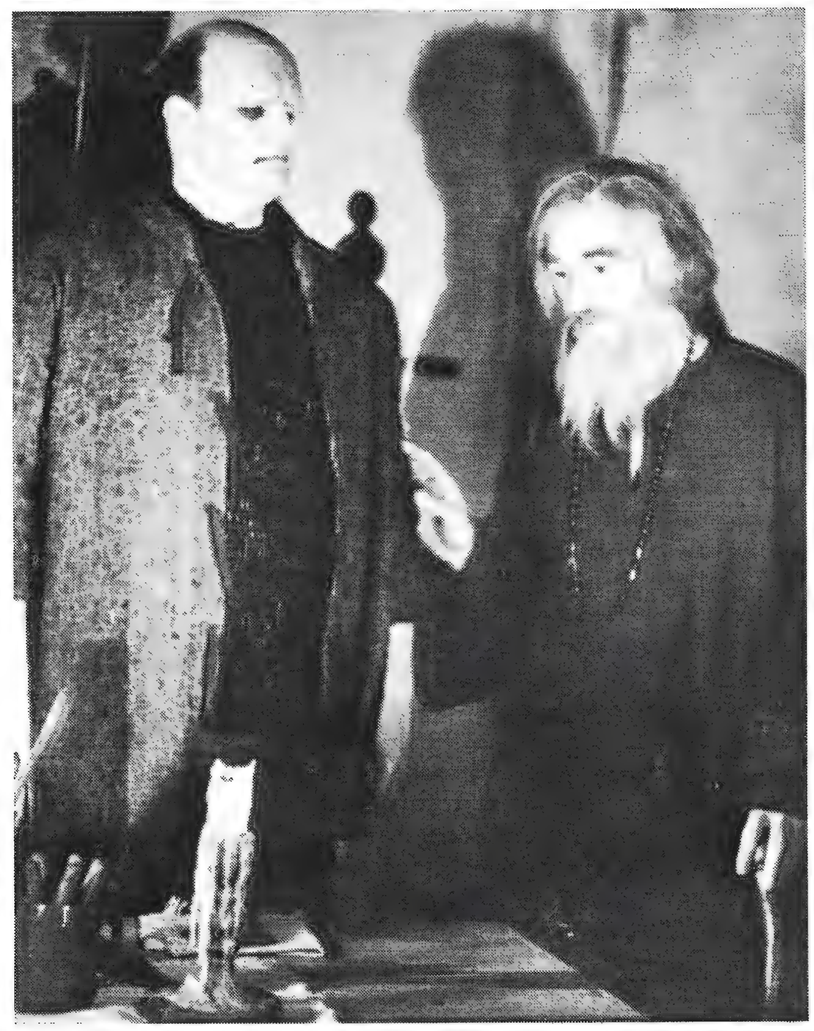
That is why this film is popular with young people around the world and will likely be well received in Japan as well.

Considering the subject matter and the standard black-and-white screen size, this may seem like a very old-fashioned film. However, this work makes that old-fashioned feel very modern. This becomes clear when you look into the career of director Mel Brooks. When he was writing scripts for TV, his colleagues included Mike Nichols, who wrote "The Graduate," and his partner, screenwriter Buck Henry.

He has a very close relationship with Peter Bogdanovich, director of "The Last Picture Show." This is why he brings in regular Bogdanovich actors like Madeline Kahn and Cloris Leachman. It's quite similar to how Bogdanovich creates fresh films that take inspiration from the past. Gene Hackman, who makes a special appearance, is also a member of his team.

This network of connections also reveals that Mel Brooks was one of the most talented directors of the 1970s. And when "Young Frankenstein" transforms into a comedy of sex at the end, it achieves a truly modern transformation. After watching the film, one realizes that there is absolutely no grotesqueness in it, and that the monster, his creator, his lovers, Igor, the police chief, and all the other characters have created a fantasy with the author's gentle smile.

If I have the chance, I would like to see it again and again.



▲Rooftop scene set scenery

Director Brooks is in high spirits after his son and beloved wife Anne Bancroft visit him on set.

Director Mel Brooks

The February 17th issue of Newsweek magazine features a truly unusual interview. The person being questioned is Mel Brooks, who calls himself a "2000-year-old film director." There's even a photo of Brooks dressed in Stone Age attire, and in fact, Brooks has appeared in whiskey commercials in that style. Here's a little about what makes this interview so unusual:

Q Who was the funniest actor you worked with?

A You might not believe it, but it's a blue crab.

Q A crab? What happened to the crab?

A He could walk sideways, up and down. He could walk any way. But sideways was all that was needed in movies back then. This was before Fred Astaire was even born. This singing, dancing crab starred in "Sideways on Broadway," "Sideways in Rio," and "Sideways and Sideways."

The rest of the book is filled with jokes, such as a story about a movie that lasted for 100 years. Mel Brooks is a man who seems to have been born for the job; he has always dreamed of becoming the funniest man in the world, and he has finally made it happen.

He was born in the Brooklyn ghetto in 1927, a poor Jew. At age 14, he learned to drum from a neighbor. He began performing in clubs, but was drafted into the Navy at the start of World War II and sent to the European front. After returning to the United States, he became a drummer again, and while performing at a hotel in a rural town, the comedy team was absent, so he improvised a comedy routine incorporating a lot of Jewish words, which was a huge hit. He gave up his drumming career and became a vaudeville performer, but when up-and-coming comedian Sid Caesar (who had appeared as a movie actor in "Airport 75"), who was getting his own television show, he began writing scripts for his show. The duo's jokes became so popular that they eventually became a prime-time TV show called "Your Show of Shows."

He wrote scripts for other TV shows, worked on Broadway plays, and became active as a songwriter. He also wrote screenplays for films, first for "New Faces" in 1954, but then took a break. In 1968, he returned to screenwriting, producing, and directing "The Producers," which won an Academy Award for Best Original Screenplay, and finally began focusing on films.

In 1970, he made "The Twelve Chairs," followed by "Blazing Saddles" in 1974. He then wrote and directed "Young Frankenstein" in 1975, quickly becoming a leading figure in the comedy of the new era. This huge success led to a year-long contract with Fox, meaning we'll be able to enjoy Brooks' style of humor for a while longer.

There are two surprising things. First, his wife is Anne Bancroft, the famous actress from "The Graduate." He is remarried and has three children with his previous wife.

Second, his favorite film is Italian realism, which is the complete opposite of his style, and he particularly cites De Sica's "Bicycle Thieves" as a masterpiece.

Gene Wilder

With his shaggy hair and big eyes, the more seriously he acts, the more silly and comical he becomes. He possesses a strong personality, but also a soft side, revealing a kind nature. He originally trained at the Old Vic Theatre in England, aiming to perform serious plays, but after meeting Mel Brooks, he completely shifted to comedy. Brooks would say, "He's the best actor in the world." The idea for "Young Frankenstein" actually came from Wilder, and he and Brooks co-wrote the screenplay. This gave him such confidence that he has now even taken on the role of director of "Sherlock Holmes's Smarter Brother," now in London. Naturally, he also wrote and starred in the film. This year, he also appeared in "The Little Prince," in which he flies around as a fox, and it seems that the era of the brilliant Wilder has finally begun.

Born in Milwaukee, Wisconsin in 1934, he studied at Iowa State University, but decided to pursue his passion for theater, which he had been passionate about since the age of 15. He traveled to England and enrolled as a trainee at Bristol's Old Vic Theatre. After returning to New York, he earned a living as a driver and a fencing coach, while pursuing his dream of moving from off-Broadway to Broadway in productions such as "Mother Grace" and "Love." He made his film debut in a small role as Eugene Grizzard in "Bonnie and Clyde" in 1967, and was cast by Mel Brooks in "The Producers" the following year (unreleased in Japan). He then starred in another Brooks production, "Blazing Saddles" (1974, unreleased in Japan), where his talent was recognized. His other credits include "Willy Wonka and the Chocolate Factory" (1970) and "Rhinoceros" (1973), both of which have not been released in Japan.

Peter Boyle

With this monster makeup, it may be hard to tell what the real guy looks like, but the real guy is already balding and not even 40. He's not exactly a handsome guy, but he's a unique actor who's quite popular over there, playing "delayed youth" in films like "Joe."

Born in Philadelphia in 1937, his father was a children's animation artist. After graduating from LaSalle College and serving in the Navy, he studied acting in New York, touring the country and playing a small role in the stage production of "The Odd Couple." He eventually made his way to Broadway, and began to attract attention with his popular television commercials and regular appearances on news shows. His film debut was in 1966's "The Group," followed by "Cutting Down America" (1969), "Joe" (1970), and "Love is Alone" (1971).

Marty Feldman

There are some strange actors out there. His eyes are really big. Apparently they're real. He has a bump on his shoulder. Of course, it's just a fake bump for the role. He attended this year's Academy Awards ceremony, and his shaggy blonde hair and bulging eyes made him stand out with his unique appearance.

Born in London in 1934, he is of Polish and Russian descent. After working as a messenger boy and jazz trumpeter, he formed a comedy troupe with his friends and gained recognition during their tour. From 1954, he began appearing frequently on BBC television. He gained popularity with the comic series "Every Home Should Have One," which began in 1969, and although he has appeared in several British films, "Young Frankenstein" was his Hollywood debut. He's also starring in Gene Wilder's directorial debut, "Sherlock Holmes's Smarter Brother," so we're really looking forward to it.

Madeline Kahn

From makeup to hairstyles, everything she does is funny. It's rare to find an actress who is so completely ridiculous. In her previous film with director Brooks, "Blazing Saddles," she parodied Marlene Dietrich and was nominated for an Academy Award for Best Supporting Actress.

Born September 29, 1942, in Boston. A graduate of Hofstra University, she began appearing in musicals in 1968, showcasing her talent. Her notable stage appearances include "Two by Two," with Danny Kaye, "Candide," "La Boheme," and "Show Boat." She appeared in the short film "The Dove," but her major film debut was in "A Strange, Strange Chase" in 1963, and her role as a sleazy stripper in the follwing film, "Paper Moon," brought her immediate attention. Other credits include "The Mixed-up Files of Mrs. Basil E. Frankweiler." (1974).

Teri Garr

Whenever Dr. Frankenstein says something, his assistant immediately assumes he's talking about sex. She's quite glamorous, but not at all lewd. She's a promising new actress with a simple charm.

She was born in Hollywood. Her father was the film actor Edward Garr and her mother was a dancer. They moved to New Jersey due to her father's work, but when she was 11 years old, her father died and her mother became a costume designer for films and television, so she returned to Hollywood. Her mother also worked as a costume designer for "Young Frankenstein." After graduating from Valerie State College, Terry studied ballet and was one of the corps de ballet in several films and television shows. She then studied acting under Lee Strasberg and others,

She has appeared in such shows as "The Burns and Schreiber Comedy Hour" and "Elvis Presley Special." She was selected for this role after playing a small role in "The Conversation" in 1974.

Cloris Leachman

She appears, introducing herself as "I am Frau Blücher." The horses then neigh. After that, every time someone calls Blücher, the horses neigh. What on earth is going on? She appears with a cynical, terrifying expression, but it seems she had a lot of trouble with Dr. Frankenstein in the past. In any case, she entertains with her skillful acting.

Born in Des Moines, Iowa in 1930. After graduating from Northwestern University, she joined the Actors Studio and has been active on stage since 1948. She gained attention for her comedic roles on television's "The Mary Tyler Moore Show." Her film debut was in "Shoot For Tomorrow!" in 1969, and she won the Academy Award for Best Supporting Actress for her role as a married woman in "The Last Show" (1971). Her other appearances include "The Promise of Two People" (1970), "Dillinger" (1973), and "Daisy Miller" (1974). She is the wife of director George Englund.

Reviews From Overseas Magazines and Newspapers

It's a crazy comedy. The kind of crazy that hasn't been seen in movies in recent years. Mel Brooks will make you laugh like crazy.

——Pauline Kael
(The New Yorker)

It's funnier, stranger, and more fascinating than any film made today.

——Jay Cox
(Time Magazine)

The triumphant return of the utterly ridiculous geniuses Wilder and Brooks.

——Judith Crist
(New York Magazine)

Mel Brooks' hilarious comedy is perfect for today.

——Vincent Canby
(New York Times Magazine)

The movies need a crazy Mel Brooks every year.

——MURE
(Daily Variety)

Thrilling, crazy... and hilarious. A superb comedy that will be a long-time audience favorite.

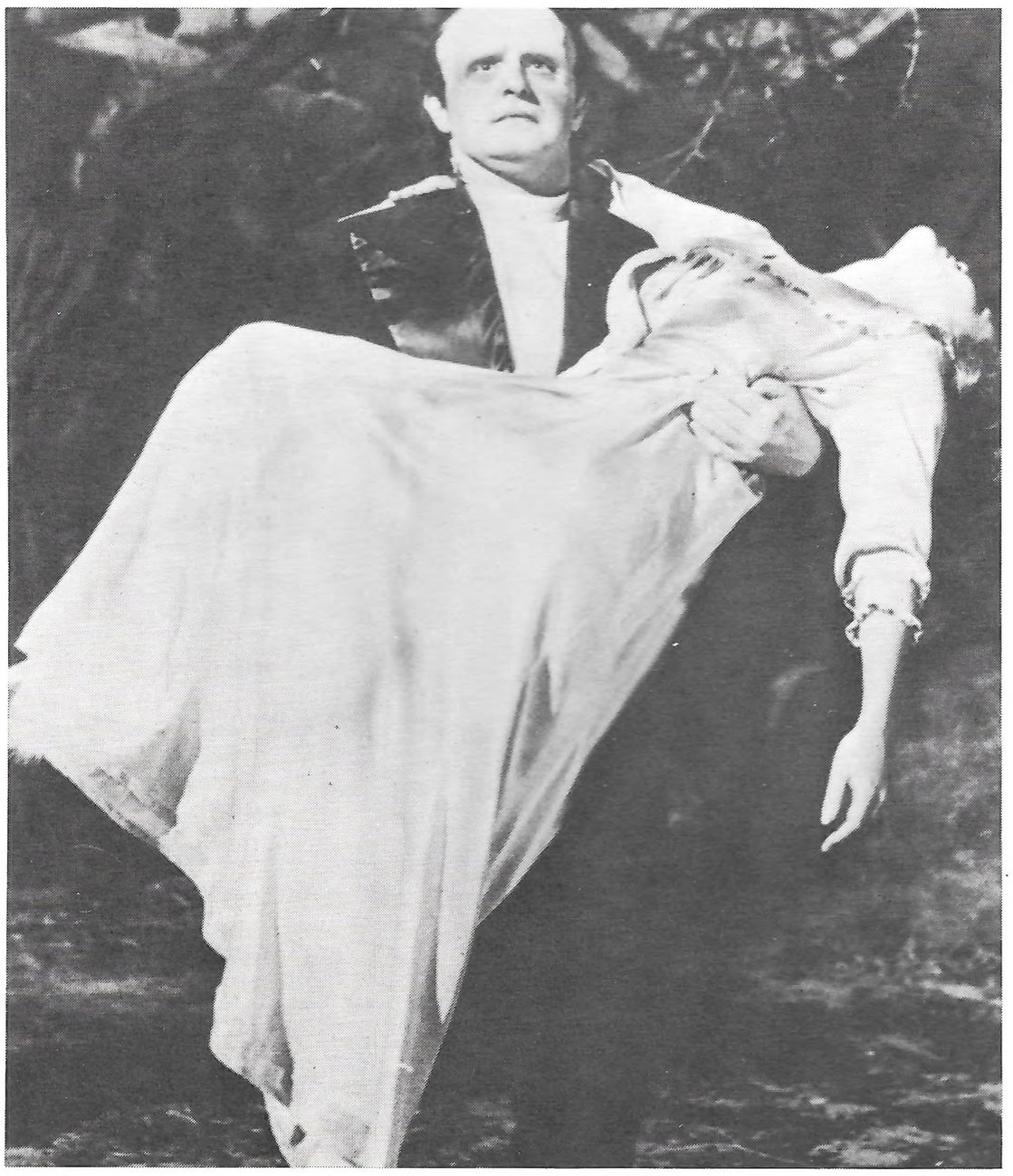
——Charles Champlin
(Los Angeles Times)

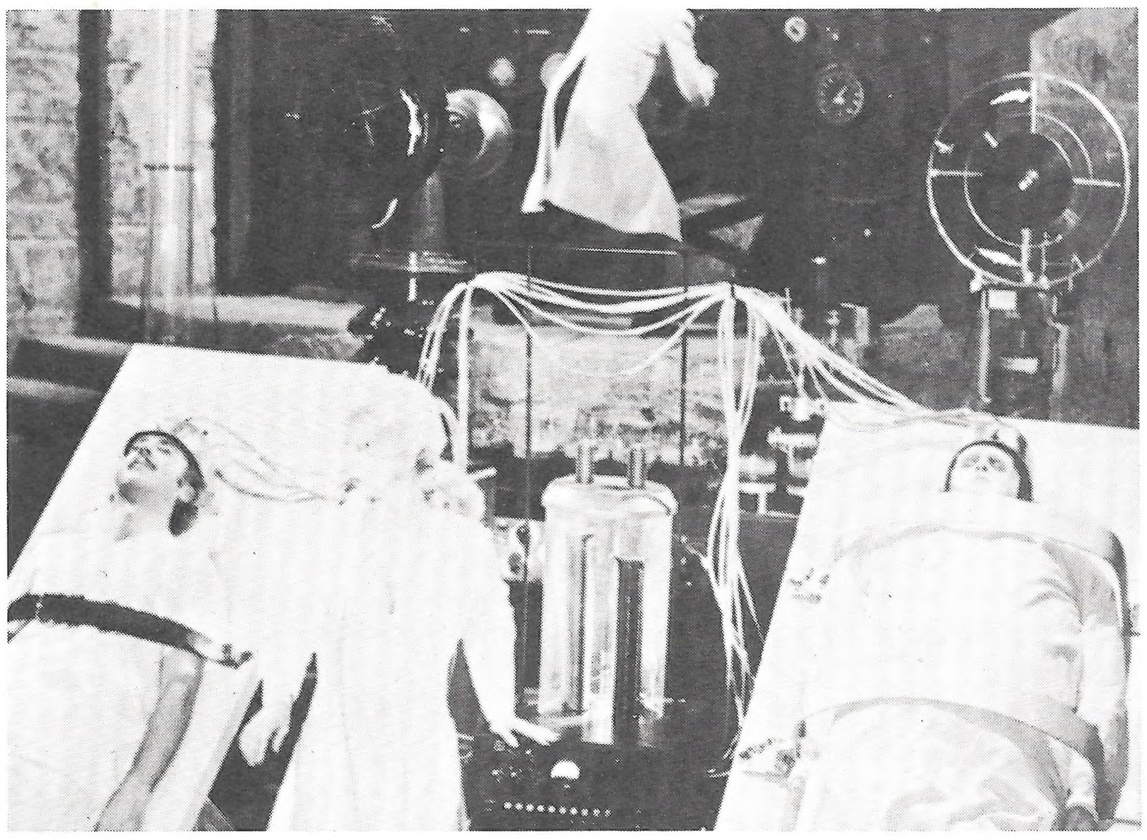
I tried to talk about this movie yesterday, but I was laughing so much I couldn't talk.

——Gene Shalit
(NBC TV)

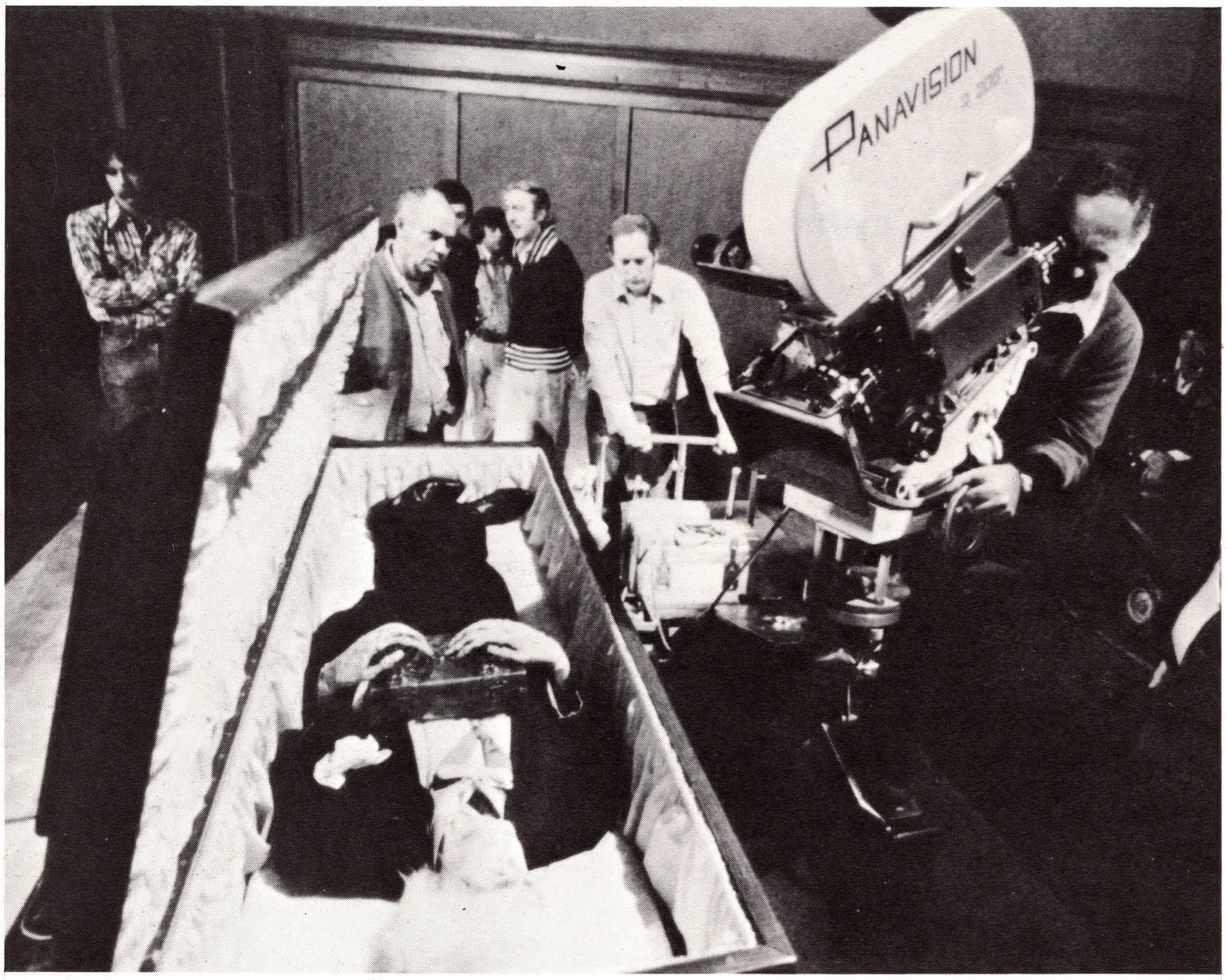
Mel Brooks packs a punch again, delivering belly-churning laughs one after the other in this modern, all-out comedy masterpiece.

——William Wolfe
(Q Magazine)





▼ Director Brooks looks into the camera during the opening scene



▲ Director Brooks and the main cast goofing around

SYNOPSIS

Seventeen years after the death of Beaufort Frankenstein, his coffin is opened in his Transylvanian castle and his will is read to a group of aging and anxious relatives. Convinced his son Victor has disgraced the family name by creating a Monster, Beaufort decrees that his estate shall go to his great-grandson, Frederick (GENE WILDER), a noted brain surgeon now living in America, in hopes he will restore dignity to the family name.

An Emissary (RICHARD HAYDN) is sent to Baltimore where Freddy is a lecturer in a medical school. Freddy, too, feels the family name has been stigmatized and is reluctant to accept his inheritance. Besides, he is about to be married. However, he is persuaded and says good-bye to his fiancee, Elizabeth (MADELINE KAHN), who seems more concerned with her coiffure than with Freddy.

At the Transylvania Station Freddy is greeted by the hunchback Igor (MARTY FELDMAN) and the magnificently endowed Inga (TERI GARR), who seems compliant. At the imposing Castle Frankenstein he meets the forbidding Frau Blucher (CLORIS LEACHMAN), the housekeeper.

Freddy is afflicted with a nightmare in which a voice insists he will not escape his destiny. Inga hears him crying out and awakens him. They hear a strange Transylvanian Lullaby played on a violin. In trying to trace the source of this music, Inga lifts a candle from its sconce and a bookcase revolves. Behind it is a cob-webbed passage.

Freddy and Inga follow it past a line of skulls to encounter Igor, who says the same weird music has drawn him to the place. In an adjoining room they find a violin and a still-smouldering cigar, but no clue to the occupant. But Freddy also discovers this is the repository for all his grandfather's secret notes.

Freddy begins reading his ancestor's records of his experiments, at first with derision, and then his genes and chromosomes take possession of him and he resolves to repeat the experiment!

He needs a large man because so many of the components of the human body are small. He learns that such a man is being hanged that very night and Freddy and Igor exhume him and take him to the castle. Now Freddy needs a large brain to go with this magnificent body and determines to use that of the brilliant D.H. Delbruck, recently deceased, whose brain is in a special depository. Freddy sends Igor to steal the brain but he drops it and in his panic grabs another jar labeled: "Abnormal - Do Not Use."

Although his creation is assembled with stitches and zippers, Freddy is proud of his work and feels almost as though he were God. Now comes the moment for bringing life. With an ingenious system of harnessing lightning, a huge electric charge is thrown into the body. It fails. There is no life!

Freddy is disconsolate, but that night at dinner he and Inga and Igor hear a mysterious "Mmmmmmmmmm" sound. It emanates from the Monster (PETER BOYLE), who is now alive! He is strapped down to the operating table but Freddy releases him. The Monster nearly kills him before Inga can inject a sedative and they can confine him again. Freddy now learns from a reluctant Igor that he has installed an abnormal brain in the Monster.

Inspector Kemp (KENNETH MARS) calls and questions Freddy and seems not entirely satisfied. The Inspector has barely cleared the castle when the Monster is heard making his strange sound again. The others rush to the laboratory to find Frau Blucher freeing him. The effort to stop her fails and the Monster is now loose. Frau Blucher says that she and grandfather Victor Frankenstein had been lovers and that the first Monster was really their joint creation. The Monster escapes the castle.

The Monster has several encounters, one with a child and another with a blindman (GENE HACKMAN) living alone, in which he demonstrates no ferocity and, indeed, a sort of loving gentleness. But misunderstandings and mishaps dog the Monster's footsteps and only Frau Blucher and her revolver stand between him and destruction. Freddy learns the secret of the Monster's psyche and soon it's off to Bucharest's Academy of Science to show off the new Frankenstein creation who does a classy song and dance bit to "Puttin' on The Ritz". But disaster strikes and the Monster is jailed, escapes and barely manages to survive outraged villagers and Freddy's fiancee who's arrival leads to a climax that is both monstrously funny and horrifically surprising.

YOUNG FRANKENSTEIN

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